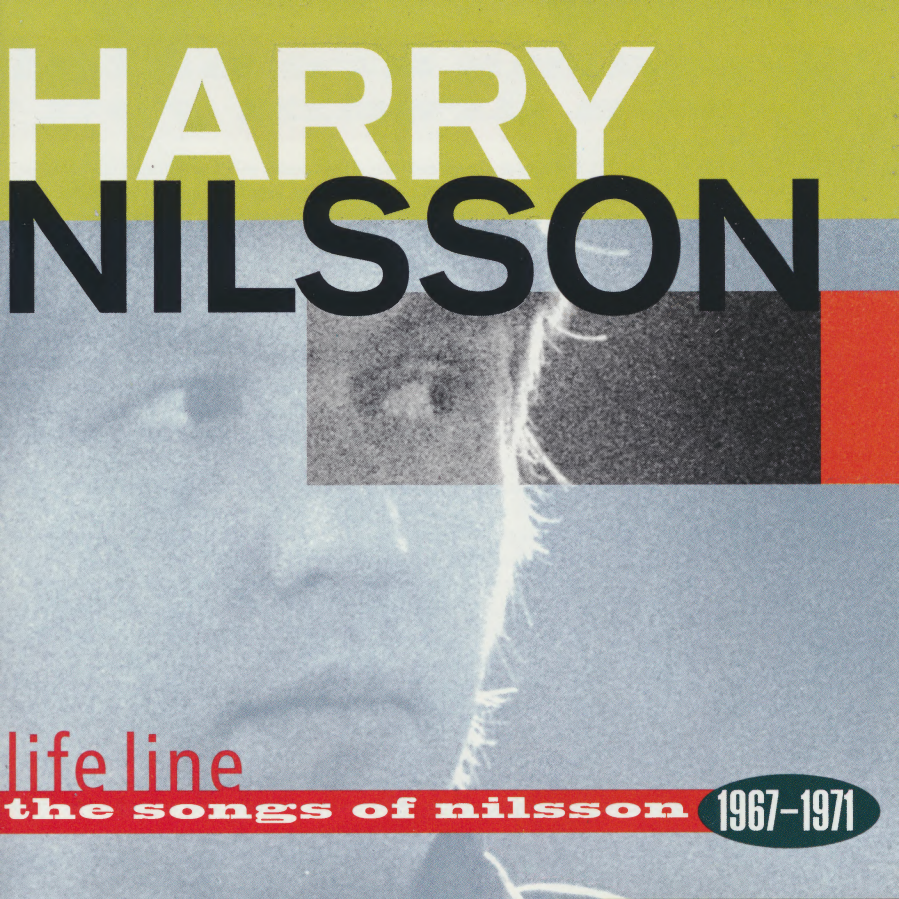


# HARRY NILSSON



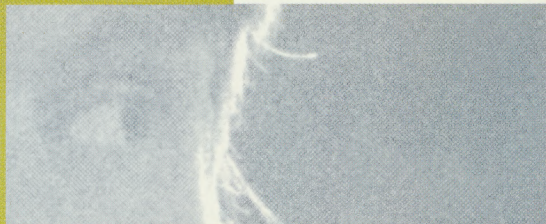
life line

**the songs of nilsson**

**1967-1971**



- 1** 1941 2:41
- 2** CUDDLY TOY 2:51
- 3** TEN LITTLE INDIANS 2:15
- 4** WITHOUT HER 2:19
- 5** ONE 2:54
- 6** MR. RICHLAND'S FAVORITE SONG 2:16
- 7** DON'T LEAVE ME 2:21
- 8** DADDY'S SONG 2:43
- 9** TOGETHER 2:11
- 10** GOOD OLD DESK 2:22
- 11** THE WAILING OF THE WILLOW 2:01
- 12** I WILL TAKE YOU THERE 2:42
- 13** RAINMAKER 2:26
- 14** THE PUPPY SONG 2:43
- 15** OPEN YOUR WINDOW 2:09
- 16** MOURNIN' GLORY STORY 2:15
- 17** I GUESS THE LORD MUST BE IN NEW YORK CITY 2:43
- 18** MAYBE 3:10
- 19** WAITING 2:22
- 20** DOWN TO THE VALLEY 2:12
- 21** ME AND MY ARROW 2:07
- 22** THINK ABOUT YOUR TROUBLES 2:51
- 23** LIFE LINE 2:21
- 24** BEST FRIEND 0:57



# life line

## the songs of nilsson

### 1967-1971



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**Retro** **active**



# **"Dreams are nothing more than wishes just a dream you wish to come true".**

These magical words illustrate the whimsical charm and talent that could only come from Harry Nilsson. Born June 15, 1941, in Brooklyn, New York, Nilsson's early childhood was anything but dreamlike. The product of a split family, Harry spent his youth living with various family members. By the early 1960's, he had migrated west to Los Angeles where he ultimately got a night job working with computers at Security Pacific Bank. Charged by his love of music, Harry would spend his days writing songs, while his night job at the bank paid the bills. In late 1964, industry veteran Perry Botkin, Jr, signed Nilsson to a publishing deal. Botkin, Jr.'s introduction of Harry to famed record producer Phil Spector led to recordings of two of Harry's most important early compositions, *This Could Be The Night* recorded by the Modern Folk Quartet and *Paradise* recorded by The Ronettes. Unfortunately, these records would remain unreleased for years but their legacy was intact. *This Could Be The Night* was reportedly one of Brian Wilson's favorite songs of all time. (Wilson would later record the song as part of the wonderful Nilsson tribute album FOR THE LOVE OF HARRY posthumously released in 1995 on the MusicMasters label.)

By 1967, Harry's songs were being covered by a wide range of artists that included the Monkees, the Yardbirds and Glen Campbell. Ultimately, this success led to a major recording contract with RCA Victor. (Previously, Harry had released singles under the pseudonyms Foto-Fi Four and Bo-Pete on the Foto-Fi and Try labels. He also released an unremarkable album SPOTLIGHT ON NILSSON on the Tower label in 1966). Harry's first album for RCA, PANDEMONIUM SHADOW SHOW, was released in the fall of 1967. With its clever songs and rich arrangements, the album was universally praised by critics. Nonetheless it failed to make the charts. Four of the album's finest songs are included here *1941*, *Cuddly Toy*, *Ten Little Indians* and *Without Her*.

By 1968, with his second album underway, Harry received the kind of publicity that even money couldn't buy. When asked at an Apple Records press conference who their favorite "group" was, both John Lennon and Paul McCartney replied, Nilsson. AERIAL BALLET was released in July of 1968. Again revered by critics, it too failed to make a dent on the charts. Some of Harry's most beautiful songs were included on this album. Among them *Don't Leave Me*, the wistful *The Wailing of the Willow* and Harry's stark and eerie version of his most successful song as a writer, *One*. (*One* became a Top 5 hit by Three Dog Night during the summer of 1969 selling over one million copies.)

By the end of 1968, Harry had contributed songs and score to the Paramount motion picture SKIDOO,

directed by Otto Preminger. The single from that soundtrack, *I Will Take You There* and its non-LP B-side *Rainmaker* are included here in their original mono form. One of Harry's hidden gems, *I Will Take You There* again went heralded by critics and neglected by the buying public.

1969 would be the year the world would get to know Harry Nilsson. Unfortunately, it would not be one of his own compositions that would catapult him to fame. *Everybody's Talkin'* written by Fred Neil and originally recorded for AERIAL BALLET would find its way into the Oscar® winning MIDNIGHT COWBOY. Director John Schlesinger passed on *I Guess The Lord Must Be In New York City*, the song Harry had specifically written for the film. This tune ultimately made it onto Nilsson's next studio album, HARRY. Released in August of 1969, it was Harry's finest recording to date. And this time the public agreed, pushing the album onto the Billboard charts. *I Guess The Lord Must Be In New York City* became Harry's second Top 40 hit after the success of *Everybody's Talkin'*. By the end of the year, Nilsson, now a household name, had also written and recorded the theme song to the successful new MGM television series THE COURTSHIP OF EDDIE'S FATHER starring Bill Bixby and Brandon Cruz. *Best Friend* is included here for the first time on a Nilsson compilation album.

1970 was a rich year for Harry Nilsson. After releasing a collection of songs by his friend Randy Newman, the sadly under-appreciated NILSSON SINGS NEWMAN, Harry began work on his most ambitious and creative project to date, the animated musical television special THE POINT. The highly acclaimed show aired in early 1971 on ABC-TV and was narrated by Dustin Hoffman. The soundtrack album was a success and brought Harry another Top 40 triumph with *Me And My Arrow*. Two more of the album's very special highlights are also included here: *Think About Your Troubles* and *Life Line*.

By the middle of 1971, Harry was primed for pop superstar status. Before releasing his next album with legendary record producer Richard Perry, Nilsson would release AERIAL PANDEMONIUM BALLET. This album was a collection of songs included on his first two RCA Victor releases. Harry chose to remix all the songs, and in many instances, redo the vocals and speed up or slow down the tracks. It was a unique way to look back at some of his earlier triumphs that had yet to be discovered by his growing legion of new fans.

Harry Nilsson's success in the 70's would provide him a lasting legacy as a recording artist. But it is in these early songs from 1967-1971 that you can experience the wonderful gifts that made Harry Nilsson one of the most respected and loved songwriters of his generation. Enjoy the music!



# s, and a wish is **Harry Nilsson**

♥ COMPILATION

PRODUCED BY  
BRAD ROSENBERGER.

♥ ORIGINAL RECORDINGS

PRODUCED BY  
RICK JARRARD AND  
HARRY NILSSON.

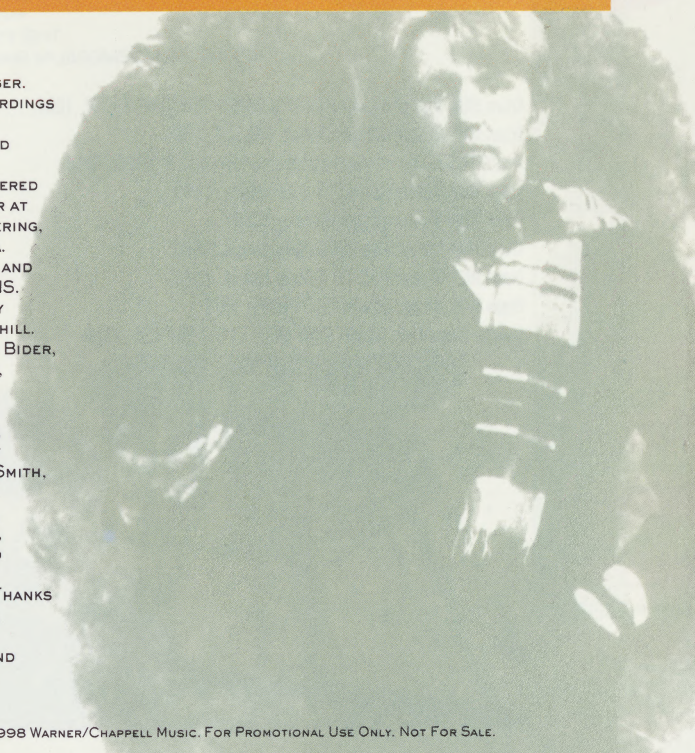
♥ DIGITALLY MASTERED  
BY DON C. TAYLOR AT  
PRECISION MASTERING,  
LOS ANGELES, CA.

♥ ART DIRECTION AND  
DESIGN BY BRAINS.

♥ LINER NOTES BY  
ROGER O. THORNHILL.

♥ THANK YOU LES BIDER,  
RICK SHOEMAKER,  
MICK HAGGERTY,  
STEVE SAMIOF,  
ELLEN WAKAYAMA,  
NEIL GILLIS, JEFF  
CONROY, RALPH SMITH,  
SCOTT CRESTO,  
KATHLEEN FLYNN,  
CARYL MCGOWAN,  
EVE KENDALL AND  
GREG SOWDERS.

♥ VERY SPECIAL THANKS  
TO UNA NILSSON,  
RINGO STARR,  
LEE BLACKMAN AND  
BRUCE GRAKAL.



# discography

PANDEMONIUM SHADOW SHOW	1967
AERIAL BALLET	1968
SKIDOO	1968
HARRY	1969
THE POINT	1971
AERIAL PANDEMONIUM BALLET	1971

- 1-4 from RCA Victor album PANDEMONIUM SHADOW SHOW, 1967.
- 5-11 from RCA Victor album AERIAL BALLET, 1968.
- 12 from RCA Victor motion picture soundtrack SKIDOO, 1968.
- 13 from RCA Victor Non-LP B-Side single, 1968.
- 14-18 from RCA Victor album HARRY, 1969.
- 19 from RCA Victor Non-LP B-Side single, 1970.
- 20 from RCA Victor Non-LP A-Side single, 1970.
- 21-23 from RCA Victor album THE POINT, 1971.
- 24 theme from THE COURTSHIP OF EDDIE'S FATHER, 1969



*"Harry was a friend of mine and he was the greatest voice on planet Earth!"*

*Andy* ★



**WARNER/CHAPPELL**  
PRESENTS



**HARRY NILSSON**

**RA-001-X**

**SIDE 1**

**"LIFE LINE"**

**THE SONGS OF NILSSON 1967-1971**

**MONOPHONIC**

**STEREOPHONIC**

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**RETROACTIVE**

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